



The Sixty-eighth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,790th Concert

Randall Scarlata, baritone
Thomas Bagwell, pianist

Presented in honor of *German Master Drawings*
from the Wolfgang Ratjen Collection, 1580–1900

May 26, 2010
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

Felix Mendelssohn (1810–1847)

Auf Flügeln des Gesanges, op. 34, no. 2

Venezianisches Gondellied, op. 57, no. 5

Frühlingslied, op. 34, no. 3

Franz Schubert (1797–1828)

Der Wanderer, op. 4, no. 1

Robert Schumann (1810–1856)

Liederkreis, op. 39

In der Fremde

Intermezzo

Waldesgespräch

Die Stille

Mondnacht

Schöne Fremde

Auf einer Burg

In der Fremde

Wehmut

Zwielicht

Im Walde

Frühlingsnacht

The Musicians

RANDALL SCARLATA

Hailed for his warm, expressive sound, consummate musicianship, and winning way with the audience, baritone Randall Scarlata has forged a career that encompasses opera, recital, chamber music, and works for voice and orchestra. His repertoire spans four centuries and sixteen languages. A sought-after interpreter of new music, he has given world premieres of works by Samuel Adler, George Crumb, Lori Laitman, Paul Moravec, and Ned Rorem as well as Thea Musgrave's one-man opera, *The Mocking Bird*. He has been a soloist with the Minnesota and Philadelphia Orchestras and the American, BBC, National, Pittsburgh, San Francisco, Tonkünstler, and Ulster Symphony Orchestras. A frequent performer with early music groups such as the Wiener Akademie Orchester and Musica Angelica, Scarlata portrayed Siskov in Leoš Janáček's *From the House of the Dead*. He has appeared in many music festivals, including the Aspen, Bridgehampton, Edinburgh, Kingston, Kneisel Hall, Marlboro, Portland, Ravinia, Salzburg, Seattle, Spoleto (Italy), and Vienna festivals.

Scarlata's performances of *Songs of Tin Pan Alley* are favorites of both Art Song aficionados and lovers of popular music. He has performed the Schubert song cycles with pianists Jeremy Denk and Seymour Lipkin, and has given recitals in Europe and the United States with pianist Richard Goode. He has recorded for the Albany, Arabesque, Chandos, CRI, Gasparo, and Naxos labels. Recent and upcoming highlights include the Philadelphia Orchestra's Bernstein festival, the world premiere of George Crumb's *American Songbook VI*, Bach's *Christmas Oratorio* in Vienna and Los Angeles, Brahms' *German Requiem* and orchestral songs of Ravel and Stravinsky with the Chamber Orchestra of Philadelphia, and Schubert songs for the Chamber Music Society of Lincoln Center.

Scarlata received a Fulbright grant to study at the Hochschule für Musik in Vienna and holds a masters degree from the Juilliard School of Music. In addition, he spent several summers studying with the great French baritone, Gérard Souzay. He is a Sing for Hope artist, having been involved with the foundation for more than ten years, and serves on the faculty of the College of Visual and Performing Arts at West Chester University.

THOMAS BAGWELL

Thomas Bagwell is well known as a collaborative pianist in song recitals and chamber music. He has performed in Carnegie Hall, the Concertgebouw (Amsterdam), the Musikverein (Vienna), Wigmore Hall (London), and numerous halls across Canada, Japan, Puerto Rico, and the United States. He was an assistant conductor at the Metropolitan Opera for nine seasons, and has served in the same capacity for many seasons at the Opera Theatre of Saint Louis, the Santa Fe Opera, and the Washington National Opera. He has appeared in recital with renowned singers Renée Fleming, Susan Graham, Denyce Graves, Marilyn Horne, James Morris, Roberta Peters, and Frederica von Stade as well as with many rising young singers. In the field of chamber music, Bagwell has participated in the Marlboro Music Festival and has performed with violinists Midori, Scott Saint John, and Miranda Cuckson. In 2009 Bagwell and Cuckson performed Beethoven's ten sonatas for violin and piano at Madison Avenue Presbyterian Church in New York City. In Washington, DC, Bagwell collaborated with soprano Elaine Alvarez in a Vocal Arts Society concert at the Kennedy Center Terrace Theater, and with Renée Fleming in an invitational concert at the State Department. He also served as co-artistic director for an Austrian Lieder festival at the Austrian Embassy in 2007.

Bagwell received degrees from the Mannes College of Music and the Manhattan School of Music and has studied with Edna Golandsky, Graham Johnson, and Warren Jones. He pursued additional training with Elly Ameling and Rudolf Jansen at the Academie Musicale de Villecroze in Paris. He has been on the faculty of Yale University and currently teaches at the Mannes College of Music in New York City.

Program Notes

Over the course of three decades, Wolfgang Ratjen (1943–1997) assembled a stunning collection of drawings. The German drawings from his collection range from the seventeenth-century baroque and eighteenth-century rococo to nineteenth-century romanticism and realism. They include studies for soaring religious ceilings by some of the greatest South German artists, designs for rococo prints by artists who worked in Augsburg, landscape watercolors by Johann Georg von Dillis and Caspar David Friedrich, architectural watercolors and realist drawings by Adolph Menzel, who was an avid music lover and ardent admirer of Robert and Clara Schumann. *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*, is the first exhibition of the remarkable highlights of this great collection. It remains on view at the National Gallery until November 28, 2010.

In the late eighteenth century and throughout the nineteenth, German-speaking countries saw a surge in romantic lyric poetry. At the same time, the rise in popularity of the piano brought new dimensions to the art of accompanying singers at a keyboard instrument. The confluence of these two developments was the flowering of the art form known as the *Lied*. The term *Lied* had been applied to songs, whether accompanied or not, already in the fifteenth century. Until the romantic period the poetry had a predictable meter, line length, and rhyme. Composers usually set the poetry with melodies that were simple and strophic and accompaniments that were harmonically precise. This is partly attributable to the view, prevalent in the seventeenth and eighteenth centuries, that the music of a *Lied* should be subservient to the poetry. With the advent of Beethoven, Schubert, and Mendelssohn, the genre became much more subtle and took its place among high art forms. By the time these composers were old enough to read and enjoy poetry, there was a significant body of romantic verse in publication, most notably by Johann Wolfgang von Goethe (1749–1832) and Friedrich von Schiller (1759–1805), but also from such prolific writers as Joseph Freiherr von Eichendorff (1788–1857), Franz Grillparzer (1791–1872), and Heinrich Heine

(1797–1856). One of the marks of genius of the three composers represented on this program is that, even when they turned to poets who were less gifted than these, they created *Lieder* of lasting worth. Sublime melodies transform the texts, while the piano accompaniments provide variety and color through striking changes of key, tessitura, and texture.

When he died in 1828 at age thirty-one, Schubert had only begun to acquaint himself with the second generation of great German romantic poets — Eichendorff, Heine, and Friedrich Rückert (1788–1866) — but he had contributed masterpieces to the Lied repertoire using texts by Goethe, Schiller, and Grillparzer, among others. Mendelssohn, however, had full access to their works, and turned to the poetry of Heine, not only for *Auf Flügeln des Gesanges* (On Wings of Song), but also for such songs as *Neue Liebe* (New Love), *Warum sind denn die Rosen so blass* (Why Are the Roses so Pale), and *Reiselied* (Traveler’s Song). Well-read and a writer of beautiful letters as well as a composer of songs, Mendelssohn also turned to poetry by Eichendorff, Goethe, Grillparzer, and Schiller as well as the English poets Sir Walter Scott (1771–1832) and Lord Byron (1788–1824).

By far the most literary of the composers represented in this program, Robert Schumann was a prolific writer of prose. In addition to his private music studies, he studied law at the universities of Leipzig and Heidelberg and was an avid reader of the works of the novelist Jean Paul Richter (1763–1825) and the second-generation romantic poets. Before he reached age thirty, he was contributing music criticism to German newspapers. Depressed by the musical situation in Leipzig, he founded a *Davidsbund* (David’s Club) of likeminded musicians and writers who would take up the cause of fighting artistic “philistines.” Schumann published their writings in a periodical, *Neue Zeitschrift für Musik* (New Magazine for Music), which he edited for ten years. In his writings, he gave himself a dual personality—Florestan was his impetuous nature and Eusebius was his contemplative side. Schumann’s songs have a special place in the romantic literature, not only because many of them were directly inspired by his love for the pianist Clara Wieck (1819–1896), who eventually became his wife, but also because they give a unique role to the piano as a wordless commentator on the message of the song.

Next Week at the National Gallery of Art

Karin Paludan, soprano
Danielle DeSwert Hahn, pianist

Songs by George Gershwin

Presented in honor of
From Impressionism to Modernism:
The Chester Dale Collection

June 2, 2010
Wednesday, 12:10 pm
West Building Lecture Hall

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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COVER: Johann Georg von Dillis, *A Royal Party Admiring the Sunset atop the Hesselberg Mountain*, 1801, National Gallery of Art, Washington, DC, Wolfgang Ratjen Collection, purchased as the gift of Ladislaus and Beatrix von Hoffmann